ORGONE INSTITUTE RESEARCH LABORATORIES

VOL. 3, NO. 4 OCTOBER 1949

ORGONE ENERGY BULLETIN

Edited by the teaching and research staff under the direction of

WILHELM REICH

CONTENTS

Cosmic orgone energy and "ether"	*Wilhelm Reich, M.D.*	143
The concept of self-regulation	*Elsworth F. Baker, M.D.*	160
Play problems of a birthday child	*Richard Singer, M.D.*	165
The impressionists and orgone energy	*Alexander Lowen*	169
Notes		184
Reviews		189

ORGONE INSTITUTE PRESS • NEW YORK

Eva Reich

The ORGONE ENERGY BULLETIN

is published four times a year

Subscription: $2.00 per year

Single number: $0.75

MANUSCRIPTS must be typewritten, in final form, *on paper 8½ x 11 inches*, on one side only, *double spaced*, with left-hand margin of not less than one inch.

ORGONE INSTITUTE PRESS

799 Broadway

New York 3, N. Y.

Orgone Energy Bulletin

VOL. 1, NO. 4 OCTOBER, 1949

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ORGONE PHYSICS

Cosmic Orgone Energy and "Ether"

By WILHELM REICH, M.D.

It is not our objective here to prove the existence of an all-pervading ether; neither is it intended to prove the identity of the cosmic orgone energy and the postulated ether. All that is to be established at this point is the fact that there exists an all-pervading observable and demonstrable energy; it is filling gaps in the comprehension of the universe, gaps which many generations of physicists and philosophers tried hard, but in vain, to fill with the concept of an all-pervading "ether" as the primal substratum of the basic functions in nature.

The time in which cosmic orgonomic functions have been studied is very short. It comprises not more than a decade. However, all observations within this short period have led to the following conclusion:

THERE IS NO SUCH THING AS "EMPTY SPACE." THERE EXISTS NO "VACUUM." SPACE REVEALS DEFINITE PHYSICAL QUALITIES; THESE QUALITIES CAN BE OBSERVED AND DEMONSTRATED; SOME CAN BE REPRODUCED EXPERIMENTALLY AND CONTROLLED. IT IS A WELL-DEFINED ENERGY WHICH IS RESPONSIBLE FOR THE PHYSICAL QUALITIES OF SPACE. THIS ENERGY HAS BEEN TERMED "COSMIC ORGONE ENERGY."

First, let us summarize the general conclusions which follow from the fact that there is no empty space; and, second, let us summarize the phenomena which have forced upon us the conclusion that the primordial cosmic energy, hitherto postulated as the "*ether*," has been finally discovered in a

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First, let us summarize the general conclusions which follow from the fact that there is no empty space; and, second, let us summarize the phenomena which have forced upon us the conclusion that the primordial cosmic energy, hitherto postulated as the *"ether,"* has been finally discovered in a

practical and concrete manner, accessible to direct observation and experimentation.

1. All physical theories which rest on the assumption of "empty space" tumble if, and only if, the abstract mathematical structures which were to replace the concrete physical qualities of space cannot be reconciled with the new factual observations.

2. The qualities which characterize "space" must be of a strictly physical nature, observable and reproducible in high vacuum.

3. The theoretical supposition of an "ether" continues to be valid. The phenomena in the "vacuum" must agree with the qualities which had to be ascribed to the ether in order to explain the functions of field actions in space, such as gravity, light, attraction at a distance, "transmission of heat from the sun to the earth," etc.

4. The *negative* result of the Michelson-Morley experiment, which was designed to demonstrate the ether, must be comprehended.

The premises which led to the performance of the Michelson-Morley experiment rest on wrong assumptions. Orgone physics starts from entirely *new* observations and *new* theoretical assumptions. Seen from a basic *orgonomic* viewpoint, reasoning itself must be comprehended as a function of nature in general; accordingly the results of mere reasoning must be secondary to *observable* functions of nature. As functionalists, we are mainly interested in the observable functions of nature; from there, we arrive at the functions of human reasoning by way of the emotional (bio-energetic) functions within observing man. As long as observable nature does not constitute the starting point for human reasoning; furthermore, as long as the function of reasoning itself is not deduced in a logical and consistent manner from observable functions of nature within the observer, all results of mere reasoning unsupported by observations are open to *basic* methodological and factual questions. This is clearly shown in the conclusions which were drawn by mere reasoning from the NEGATIVE outcome of the Michelson experiment. Though I must leave a thorough critical evaluation of this experiment to the physicists who are at home in the realm of its premises, the following remarks may be justified on the basis of some observations in ORGONE PHYSICS:

a) One of the premises of the Michelson experiment was the assumption that the ether is at rest; the earth, accordingly, moves through a *stationary ether*. This assumption is clearly proven wrong by observation of the atmospheric orgone: If the "ether" represents a concept pertaining to the

cosmic orgone energy, it is *not stationary, but moves more rapidly than the globe of the earth*. The relation of the earth's sphere to the surrounding cosmic orgone ocean is not that of a rubber ball rolling on stagnant water; *it is that of a rubber ball rolling on progressing* WATER WAVES. Thus the first assumption of the Michelson experiment becomes invalid.

b) Orgonomic observations make it essential to separate, within the function of "LIGHT," the "LUMINATION" from the "EXCITATION" which is propagated through space with the "speed of light." LIGHT, accordingly, does not move at all but is a *local effect* of ORGONE LUMINATION. Thus the second premise of the Michelson experiment becomes invalid, if one accepts—as one is forced to do—the clear-cut orgonomic observations in nature. I refer here to the orgonomic lumination effect in high vacuum, to the phenomena of "dawn," to the aurora borealis, to the corona of the sun, the luminating ring of Saturn, etc. If "light" is due to local orgone lumination and does not "travel through space" at all, it is quite understandable that in the Michelson experiment no phase difference could be observed in the light beams which were "sent" in the direction of the ether "drag" and perpendicular to it.

5. The physical functions in the vacuum must not contradict any cosmic functions which are at the basis of the planetary motions. On the contrary, they must, in due time, lead to an integration of the function of the primordial cosmic energy with the motions of the heavenly bodies.

6. There must be definite reasons why generations of physicists and astronomers have failed to demonstrate the ether in the strict sense of *physical* functions. These reasons are to be found in the realm of the functions of the *observer* and in the method of human thinking itself.

We shall now proceed to summarize the more important functions which have been observed and demonstrated in what I termed "Cosmic Orgone Energy" since its discovery in bionous matter in 1936 and in the atmosphere in 1940.

1. Form of existence

Certain orgone energy functions can be demonstrated wherever man is capable of directly observing nature and of putting up the appropriate instruments which react to these energy functions: thermometer, electroscope, Geiger counter, magnifying glasses, darkroom lined with sheet iron, and living organisms, be they protozoa or cancerous mice, anemic human beings or proteus bacilli.

ORGONE ENERGY CAN BE DEMONSTRATED EVERYWHERE SINCE IT IS PRESENT EVERYWHERE. ACCORDINGLY, IT PENETRATES EVERYTHING THOUGH AT VARYING RATES OF SPEED.

No arrangement has yet been found by means of which *one* functioning realm of free orgone energy could be distinctly delineated from *another,* as one electric line can be sharply delineated from another. Therefore:

We must comprehend the living organism as an organized part of the cosmic orgone ocean, which possesses special qualities called "living"; we fail to understand this organism *energetically* if we adhere to the mechanical energy potential; this mechanical potential, be it thermical, electrical or mechanical motion, is always directed from the higher to the lower, or from the stronger to the weaker system, and never vice versa. On the other hand, the living organism would not only *not* be able to keep up a much higher energy level as compared with the environment, but it would lose its heat, its motility, its energy into the surrounding, energetically lower, environment in a very short time. And the question would remain unanswered how it came about that such an organism could come into being in the first place. We cannot get around the fact that there is in nature another energy function, our so-called "REVERSED, ORGONOMIC POTENTIAL"; *orgone energy flows from the weaker or lower to the stronger or higher system.* This not only agrees with the basic functions of living organisms, but can be directly observed in non-living nature, as in the function of gravity or in the "growth" of clouds in the sky.

The orgonomic potential does not contradict the old mechanical potential. On the contrary, it explains how it is possible that a higher energy level can exist at all. It is true that, in accepting this function, the "Second Law of Thermodynamics," the absolute formulation of the law of ENTROPY, becomes invalid. We know that many physicists feel uncomfortable with this law anyhow. And we have had to abandon many other such beliefs of absolute nature, e.g., the conservation of matter or the unchangeability of chemical elements.

The orgonomic concept of energy functions in the living organism is the following as it emerged from observation and deduction:

1. The living organism, as the stronger energy system, draws its energy from the lower energy level: ORGONOMIC POTENTIAL. This is valid not only

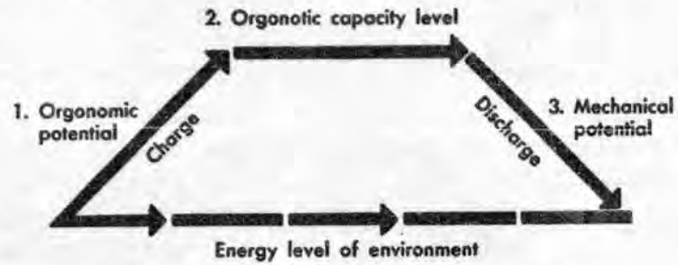


Diagram of the ORGONE ENERGY METABOLISM in living bodies

for the organism as a whole, but for the nucleus which draws energy in each living cell from the surrounding, energetically lower protoplasm.

2. Each type or species of organisms possesses its specific energy level; it has a special "orgonotic capacity." Otherwise, the living organism would not stop accumulating energy and would burst or grow indefinitely.

3. All surplus of energy is discharged according to the mechanical potential (from the higher to the lower level) in mechanical movement, in the orgastic convulsions, in radiation of heat, etc.

4. There exists, accordingly, an ORGONE ENERGY METABOLISM, a continuous exchange of energy in the coherent unit called organism. To summarize its main functions: *Charging* from the surrounding orgone ocean and from foodstuffs; maintenance of a certain capacity level by means of energy *discharge;* loss of energy into the surrounding energy ocean; new charging, etc. In the dying organism, the capacity to charge and to keep up the functioning level is slowly lost; the capacity level sinks until it reaches the level of the surrounding orgone ocean. The lower the level, the weaker the capacity for charge, as in the shrinking biopathy. In the putrefaction process after death, the opposite happens of what went on during original growth: The material tissues lose their cohesion due to loss of orgone energy; they fall apart; finally the unit disintegrates into bions and then into rot bacteria (proteus bacilli, etc.).

The main characteristic of orgone energy appears to be motion, and, with it, metabolism. There exists such a thing as stoppage of orgone energy motion, as, for instance, in severe cases of anorgonia. Such stoppage leads inevitably to a lowering of the capacity level and thus to final disintegration of

the orgone unit called organism, as in death. I have been told that disintegration due to lack of orgone metabolism also occurs in wooden buildings which remain uninhabited over long periods of time. If we could find the reason why the capacity level of orgone systems is lowered after a certain period of functioning ("aging"), we would be able to approach in a practical manner the problem of how to lengthen life.

ORGONE ENERGY IS PRESENT "EVERYWHERE," AND IT FORMS AN UNINTERRUPTED CONTINUUM. This continuum varies in different places with regard to its "denseness" or "concentration"; we are still using these mechanical terms borrowed from the language of the physics of matter although orgone energy is not of a material nature; therefore, we must be prepared to replace these terms with others which are fitting to describe the functions of orgone energy. Orgone energy penetrates all space, including space occupied by solid matter. It penetrates a wall of cement just as it does a wall of steel; the difference lies in the speed of penetration: cement absorbs and discharges orgone energy slowly; steel attracts orgone energy strongly and quickly, but it also gives it off *instantly,* since metal seems incapable of holding orgone energy. This fact may have some bearing on the function of rapid energy flow through metal wires.

2. *Movement*

The physical functions which are abstracted in orgone physics as "orgone energy" are always and everywhere *in motion,* or, expressed differently, *moving:* To this date, it has been impossible to ascertain an orgonotic condition which, with reference to a certain other system, could be defined as "immobile" or "unchanging." A rock, which, in the physical sense, represents a certain material variation of the cosmic orgone energy, can be described as "resting" with reference to a second rock next to it; the orgone energy, however, which can be physically demonstrated in the rock, is never resting with regard to the same frame of reference.

Can the basic "Law of the Conservation of Energy" be reconciled with the existence of an *orgonomic potential?* It probably can. A first tentative suggestion to this effect is offered in the following assumption: While some orgone units are forming in the orgone ocean by concentration, others terminate their single existence by energy dissipation into the orgone ocean. Thus, the energy lost by discharge or "deaths" of a number of orgone units would be picked up again to be concentrated in other units. The "running down of the universe" toward random functions would in this way be

counteracted by new births of high energy potentials due to reversed concentration ("Creation"). The orgonomic (reversed) potential would make entropy unnecessary.

Orgone energy is basically of a *dynamic, metabolic* nature. This would seem to be true for any kind of energy since energy is a function of motion, and vice versa. But classical physics speaks of *"potential energy"* as, for instance, being contained in water in a high basin. Nothing of the kind can be found in orgone energy; it never shows any condition which could be called static or immobile, except in its form of solid matter. It is this dynamic character of orgone energy which underlies the FUNCTIONALISM of all known orgone phenomena; this is true even for mechanical manifestations such as the sinus wave or free fall. Therefore, movement, dynamics, functionalism, changeability, constitute *specific,* i.e., inseparable qualities of the cosmic orgone energy.

Within the framework of this motility, we can, by means of observation and experiment, discern many different kinds of motion:

a) Wavy motions

We can clearly see wavy, rhythmic motions over smooth water surfaces of mountain lakes and in the sky. This motility, too, is not uniform but varies continuously. There are not two parts of the surface of a lake which would have an equal motion at one and the same time. In addition, the wavy motion shows different rhythms at different times; the oscillations constantly embrace different areas. We search in vain for a mechanically uniform, static motion or condition. There is nothing within the realm of primal orgonotic functions that would appear as mechanical repetition. There seems to exist no law at all except the ONE of

b) Pulsation

ALL WAVY MOTIONS OF THE PRIMORDIAL ORGONE ENERGY PULSATE. It is necessary to distinguish the wavy form of orgone motion from its pulsation. The pulsation differs from the wavy motion in that

1) pulsation consists of alternatingly expanding and contracting movements while the wave is a steady progression of wave crests and wave troughs;

2) in pulsation, the medium, e.g., the water in the lake, seems to move from a certain center in all directions to and fro, while in waves the water swings up and down, thus marking the crests and the troughs of the progressing waves which run over the water's surface;

3) the pulsatory motion on the lake's surface moves *slowly* from West to East or not at all, while the waves run much faster in the same direction;

4) pulsation is an essentially *discontinuous* process while wave motion is a *continuous* process;

5) pulsation is a function in *three* dimensions of space as manifested in the sphere-shaped propagation of radio signals. Waves, on the other hand, are, if examined singly, two-dimensional functions defined by wave length and frequency only.

If we follow the path of a certain wave crest or wave trough, we obtain a continuous line; the wave form itself is a continuous line. However, following the positions of extreme expansion or contraction in the pulsatory function, we obtain *points* and not a line. Through observation of the motion of atmospheric orgone at mountain tops, we can clearly discern *pulses* and *waves*. The pulsatory peaks are superimposed on the course of the waves in the following manner:

Schematic presentation of the differences between pulses (p) and waves (W).

My attention was first called to this basic difference between *p* and *W* in 1935 when I measured and photographed bio-energy at the skin surface. It was not until 1948 that I understood the inner functional interrelation between pulses and waves in the orgonotic system. This was made possible by utilizing orgonotic pulses in setting a spinner type of motor into rotary motion.* In the original observation, the pulses *p* were superimposed on the wavy motion of the organismic orgone energy like mountain peaks on a mountain range (*cf.* sketch, p. 151).

Whereas in the mechanism of a radio sender the pulsatory signals are, according to the theory, transformed into waves synchronically, the pulses of the heartbeat are *not* synchronized with the rhythm of the orgone waves. The pulses are distributed regularly while the waves are in a state of constant

* *Cf.* Communication in *Orgone Energy Bulletin* 1, 1949, pp. 10-11.

Wave motion of organismic orgone energy

change. This is true for the living organism. It also seems to be true for the motion of the atmospheric orgone as depicted in the sketch on p. 150.

From now on, we shall designate the symbol *p* for *pulses* and the symbol *W* for *waves*. These distinctly separate functions of the *one* basic function of PULSATION (*P*) will later be studied thoroughly in certain orgonometric functions. They express a most important relationship between *discontinuous* (p) and *continuous* (W) functions of nature. We shall have to find out how and to what extent these functions are related to Plank's quanta (*discontinuum*) and to classical wave mechanics (*continuum*).

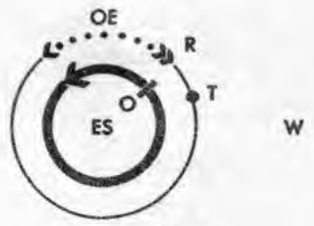
As a preliminary measure, we may try to coordinate *p*, *W* and *P* functionally in the following manner:

Thus, pulsation would constitute the common functioning principle of both pulses and waves as the two varied functions of pulsation. It will require elaborate functional deductions to derive the energy formula of orgonotic primal pulsation from relevant cosmic functions. They will be given in a different context.

c) The West-East movement of the atmospheric orgone envelope

The West-East direction in the motion of the atmospheric orgone energy has a great significance independent of the special variations which appear in the wave motion and in the pulses. The West-East direction is in agreement with the direction of rotation of the earth's sphere; thus, it is also in agreement wtih the general direction of rotation in the planetary system. A reversal of this generally valid direction on the earth's surface takes place only before thunderstorms or heavy rain *to the West* of the observer. The fol-

lowing diagram illustrates the reversal of direction in the movement of the orgone energy envelope:



E = East
OE = Orgone envelope
O = Observer
ES = Earth's sphere
W = West
R = Reversal to E → W
T = Thunderclouds
«·····» "Thinning" of orgone envelope

This reversal can be explained without contradiction by the attraction which is exerted upon the freely moving orgone energy at R by the highly concentrated orgone in the clouds to the WEST (to the East of the thundercloud no reversal will take place since the attraction will act in the same direction as the general motion of the orgone envelope). It is hard to state definitely whether or not the strong west-easterly wind which often arises after the clearing of the sky, i.e., after the return of the West-East direction of orgone motion, is a consequence of the filling of the gap (« . . . ») that arose due to the reversal at R.

3. Visibility in the dark (autogenous lumination)

A room of at least 6 ft. sq., made completely light-tight and lined with sheet metal on *the inside,* is required to observe the orgone energy phenomena in the dark. After ca. 15 to 30 minutes adaptation, the room appears BLUISH-GRAY and not black. Slow-moving, foglike formations are clearly discernible; the longer we sit in the dark metal room, the more distinct the light phenomena become. After some time, bluish-violet, strongly irritating light points appear; later, when our organism has excited the orgone energy in the room to a sufficient extent, a "concentration" sets in in the foggy formations; rapid, yellowish-white, lightninglike streaks of light (*"Strichstrahlen"*) cross the room in all directions. We can magnify these whitish rays by observing them against an opaque, plastic screen with a magnifying glass (4 to 6x). For a more detailed description of darkroom phenomena, I refer the reader to chapter IV of my book, THE DISCOVERY OF THE ORGONE, vol. II.

4. Change of form

In 1939, when I first discovered and observed the orgone lumination in the darkroom, I believed that orgone energy consisted of three distinct forms: bluish-gray, foglike formations, deeply blue-violet luminating dots and whitish, rapid rays. Since then, these three forms have been found to be not distinct types of orgone energy, but three forms of one and the same energy under different conditions: Orgone energy changes from the *foglike* to the *raylike* condition when it is excited or irritated. Such excitation can be stimulated by

a) *metallic substances;* metal does not hold or absorb orgone energy, but reflects it rapidly, thus constituting an "obstacle," if such a mechanistic term is applicable at all in the realm of orgone functions, i.e., ether functions.

b) *living organisms in the metal-enclosed darkroom;* the organismic orgone energy apparently excites the atmospheric orgone energy and vice versa.

c) *electromagnetic, discontinuous field action;* an induction coil system will speed up the change from the foglike to the raylike formation quite considerably in 20 minutes instead of the customary 1 to 2 hours.

Every type of condition and form is mobile, dynamic, differing in speed, and never static-mechanical.

5. Lumination

The visibility of orgone energy in the darkroom is obviously due to the function of *lumination:* orgone energy "emits" or "develops light," or, expressed differently: it functions in such a manner that our visual sense perceives light, it LUMINATES. This orgonotic lumination, no matter under what conditions it may occur, is in most cases of a *bluish*-gray or *bluish*-green or *bluish*-violet color. This distinguishes orgone lumination from other types of lumination such as that of gases; neon gas luminates red, argon white, helium green. Orgonotic lumination in the "VACUUM" is distinctly bluish-violet and it produces a blue reaction on color film (*cf.* the photograph of vacor lumination in *Orgone Energy Bulletin* 1, 1949).

The lumination is strongest when there is an exciting contact between two orgone energy fields or between an orgone energy field and an electromagnetic field.

Orgonotic lumination is *"cold";* no heat develops as, for instance, it does in the passage of electricity through thin wire or in chemical combustion.

Atmospheric conditions such as sheet lightning over wide areas of the sky, the wavy aurora borealis, and the bluish St. Elmo's fire, together with the soft glow of glowworms and the bluish lumination of wood which has disintegrated bionously, are examples of "cold" lumination functions of orgone energy.

Microscopically, orgonotic lumination in living cells and in bionous matter can be observed in the strong refraction of light. Strongly charged earth bions or red blood cells show a strongly luminating aura around the membrane. When these cells weaken and lose their orgone charge, the luminating margin disappears.

6. Heat production

Whereas orgonotic lumination is "cold," other functions of orgone energy are accompanied by a more or less marked rise in temperature. The heat level of living organisms is usually higher than the temperature of the surrounding air; and the temperature of the earth's atmosphere is constantly kept higher than the much lower temperature of surrounding space. At the orgone accumulator, a constant temperature difference (To—T) is maintained between the air above the upper layer and the surrounding air. These differences amount, on the average, from 0.3° to 1.5° C in closed rooms; in the open air, they often reach high values such as 15° to 20° C in the sun. This temperature difference is apparently due to heat developed by the reflection or stoppage of the kinetic energy of the orgone energy motion at the metal walls. Removal of the inner metal walls reduces the difference to 0° or nearly 0°.

According to the current orgone-physical assumption, the continuous difference To—T is a manifestation of a concentration of orgone energy in the orgonotic system, be it a living organism, the planet or an orgone accumulator. It demonstrates the "orgonomic potential" from the lower to the higher level, and it contradicts the general, unrestricted validity of the second law of thermodynamics. There exists not only a process of dissipation of energy in the form of heat, but also the reverse process of the *building up of energy*.

7. "Static electricity"

"Static electricity" is a specific function of the atmospheric orgone energy. Paradoxically, the theory of electricity assumes that the atmosphere is both *free* of electrical charges and *full* of static charges, "static" being of an *electrical* nature. Sheet lightning and thunderstorm lightning have remained unexplained. Orgonomy demonstrates the charges in the atmosphere by

means of the spontaneous electroscopic discharge, the so-called "natural leak" in classical physics; this discharge is more rapid in a low and slower in a highly concentrated orgonotic atmosphere; it is, furthermore, slower at noon than in the early morning and evening; this fact contradicts the ionization theory (*cf.* THE DISCOVERY OF THE ORGONE, vol. II).

8. "Concentration" of orgone energy

Two-to-threefold concentration of orgone energy in the atmosphere is indispensable for many orgonomic procedures and experiments. Certain experiments do not succeed in the natural atmospheric concentration, such as, for instance, the charging of high vacua. The necessary concentration is achieved by the presence of an *"orgone room"* or several orgone accumulators in the building where the experiments are carried out. The orgone accumulator is capable of concentrating atmospheric orgone energy by the arrangement of its layering: It consists of two or more (up to twenty) layers, each constructed of nonmetallic substance on the outside and sheet iron or steel wool on the inside; this arrangement influences the atmospheric orgone energy in such a manner that its movement toward the closed space is greater than toward the outside. An *"orgonomic potential"* is created from the lower level outside toward the higher level inside and is continuously maintained; the orgonomic potential can be demonstrated by the slower discharge of electroscopes on the *inside* and by the constant temperature difference *above* the upper metal plate (To—T).

Concentrated orgone energy has many beneficial effects on living organisms which I have tried to describe in my book, THE CANCER BIOPATHY (vol. II of THE DISCOVERY OF THE ORGONE).

9. The orgonotic potency and sensitivity of the observer

Human organisms with low orgonotic potency or strong armoring do not perceive orgone energy phenomena easily, in contradistinction to healthy organisms. People suffering from a cancerous shrinking biopathy do not feel the orgone in the accumulator until after several days or even weeks, i.e., until they have become sufficiently charged. Orgonotic perception, too, is weakened in observers with low orgonotic potency. Such an experimenter will, for instance, not be able to produce lumination in a gas tube. Furthermore, he will have difficulties in discerning the light phenomena in the dark and he will be unsure about the sensations of heat and prickling which the well-charged organism perceives so easily.

The biophysical structure of the observer is, therefore, of the utmost im-

portance in orgonomic work. Strongly armored individuals easily develop anxiety in the darkroom when they become aware of the lumination. On occasion they react with panic. They will try to interpret away the phenomena with empty words such as "It's only subjective," or "It's mere suggestion," or similar statements.

The structure of the observer is of importance since it is his organismic orgone energy in his sense organs which reacts to the external orgone phenomena. The inclusion of the structure of the observer in the judgment of natural phenomena is a very important, if not decisive, step forward toward the integration of the *subjective* and the *objective*, the *psychic* and the *physical*. It is chiefly the ignorance on the part of mechanistically oriented scientists of the biophysical and depth-psychological functioning of the observer which has led them into the dead end street where theoretical physics finds itself today. These scientists, who otherwise have demonstrated such an excellent critical sense of inquiry, are still adhering to old, outmoded psychological thinking; they cling to a "consciousness" which somehow has no basis in the organism, no rooting in biophysical processes. They are unaware of the great progress which has been made during the first part of this century in connecting the functions of perception with the functions of the emotions, and in connecting the emotions with *bio-energetic*, i.e., truly *physical* processes in the observing and reasoning organism. Natural-scientific research is an activity which rests on the interaction between observer and nature, or, expressed differently, between orgonomic functions *within* and the same functions *without* the observer. ***Thus, the character structure and the senses of perception in the observer are major, if not decisive, tools of natural research.*** We do not doubt for a moment that the physiological structure of a surgeon plays a decisive role in the operation which he performs; or that the sense of balance and rapidity in the flier are decisive for the mastery of aviation. But, in natural research, this principle has been neglected and misinterpreted in a very bad way. I fear that it is the emotional, and, within the emotional realm, especially the *biosexual*, functions which have kept the classical researcher from closing the gap between observing (biopsychic) and observed (biophysical) nature.

In the realm of non-living nature, too, orgonomic research finds its best orientation when it adheres to what it has learned in the realm of living nature about the intensity of organ sensations, about the function of the orgastic convulsion, about the endoptic phenomena, about biophysical field

reactions beyond the skin surface of the organism. The unimpeded orgonotic functioning in the observer and the experimenter is, therefore, a requirement of the very first importance in orgonomic natural research. It is regrettable that the thinker in classical physics does not find his way toward the understanding of the bio-energetic functioning in the observer, that he is inextricably bound up with the view of a phenomenological psychology of some 50 years ago, in which "consciousness" and "reason" still are hanging freely, unsuspended, unrooted, unconnected, and uncomprehended in "empty space."

I wish to summarize the functions which have been attributed to the ether by many researchers who tried to describe the general substratum of all known physical phenomena. It is amazing to find that most of these characteristics, which have never been observed directly, coincide with many characteristics of the cosmic orgone energy, which have been observed directly and reproduced experimentally. The biopsychiatric problem which amazes us is this:

Observers of nature have described the cosmic primal energy correctly so far as its main functions are concerned; still, they have been unable to make contact with these functions except by deduction; *direct* observation and experimentation with the ether were closed to them. It is obvious that this fact is not to be attributed to the ether but to the observer. Therefore, the problem is a *biopsychiatric* one. It is mainly concerned with the biophysics of perception, the interpretation of sense impressions and organ sensations. As the whole development of orgonomy has so clearly demonstrated, there was only ONE access open to the physical study of the ether: the orgonotic streaming in man, or, expressed differently, THE FLOW OF THE ETHER IN MAN'S MEMBRANOUS STRUCTURE. For many ages, religion has called and described it as GOD. We begin to understand now why most of the great physicists who dealt with cosmic problems, especially those of the ether, such as Descartes, Newton, etc., were occupied so intensely with the problem of God.

SUMMARY OF FUNCTIONS

As required for the ETHER	As observed in COSMIC ORGONE ENERGY
1. Exists universally.	Exists universally; orgone accumulators operate everywhere.
2. Fills all space.	Fills all space; orgone energy can be demonstrated in "vacua."

ETHER	COSMIC ORGONE ENERGY
3. Penetrates all matter.	Penetrates all matter.
4. Is the source of all energy.	Varies and manifests itself as heat, "static electricity," thunder- and sheet lightning, electricity, magnetism, attraction.
5. Changes into matter or mass.	Superimposition of two or more orgone energy waves (*"Kreiselwelle"*) results in a mass particle [transformation unpublished].
6. Is responsible for the cohesion of atoms.	Keeps unit of matter, bions, together; attractive forces become free and demonstrable when solid matter disintegrates into bions = orgone energy vesicles.
7. Transmits light.	Transmits orgonotic *excitation* with the "speed of light"; "light" is an appearance of orgonotic lumination and is of *local* character.
8. Is transparent.	Is transparent; can become visible as "refraction of light," as "heat waves" and "bad seeing."
9. No heat in ether.	Most orgonotic functions are "cold": lumination, travel through wire, attraction. However, reflection on metal creates heat as does high mobile concentration within matter, planet, organism.
10. No loss of energy.	No loss of energy; however, there is an "energy metabolism": a) Flow toward higher level; b) Maintenance of higher level, "capacity"; c) Discharge toward lower level.
11. Is resting, stationary; earth moves through ether like a rotating ball on stagnant water.	Is always in wavy and pulsatory motion; orgonotic orgone envelope moves *more rapidly* as part of the galactic orgone ocean than the earth's globe; analogy is that of a ball rolling on water waves more slowly than the waves.
12. "Cannot be demonstrated"; misinterpretation of Michelson experiment was due to assumption that the ether was stationary and that *"light"* travelled through space.	Is clearly demonstrable everywhere visually, thermically, electroscopically, with Geiger counters; accounts for phenomena in nature hitherto unexplained: "natural leak," "bad seeing," "field action in empty space," "static," "cosmic rays," "blueness of sky, ocean, faraway mountains," "ionized cosmic dust" in aurora borealis, etc.

Is it then so great a secret, what God and mankind and the world are?
No! But none like to hear it; so it rests concealed.—Goethe.

The Concept of Self-Regulation*

By ELSWORTH F. BAKER, M.D., Red Bank, N. J.**

Children are the most regimented individuals in the world. At birth, they are at least largely free of tension and endowed with the capacity for self-regulation, but from that moment on they are subjected to a regime which allows them little self-expression and practically no opportunity to regulate their lives. From the first, they are started on a training program suited more to their environment than the needs of the infant. Instead of being left with the mother from whom it has been so suddenly separated and whose contact it continues to need, it is placed in a nursery with dozens of other infants where it has no loving contact and an unsatisfactory environment of noise and confusion. Every four hours it is taken to its mother for feeding and allowed twenty minutes, at the most, half an hour, for the purpose of nourishment. It is supposed to be hungry on schedule and to satisfy itself within the time allotted. A nurse then appears and abruptly returns the infant to the nursery. In many cases where the doctor feels the mother should not be disturbed, the 2:00 A.M. feeding is omitted. The baby is not supposed to get hungry between 10:00 P.M. and 6:00 A.M. or, if he does, it is felt that very little inconvenience will result. Occasionally a sympathetic nurse may substitute water at that time. What is the result? The baby may simply not be hungry when he is fed and, in this case, has to wait four more hours. In the meantime he has become so exhausted from crying of hunger that he is still unable to eat. Hence, so many babies lose weight during the first week in the hospital

* This paper is based on the principles of Wilhelm Reich, the teachings of A. S. Neill (THAT DREADFUL SCHOOL, etc.) and my own work with children.

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that it is considered normal. Crying is usually not taken seriously enough. In fact, many parents and physicians feel a certain amount is necessary to develop the vocal cords and lungs. This is not true. Crying always indicates a need—whether from hunger, discomfort, or lack of love.

From an intrauterine existence of constant warmth and nourishment it enters upon a cruel and non-understanding world where nourishment cannot be depended on when needed, contact with the mother is lost, and pains from hunger are experienced. The infant develops feelings of insecurity, anxiety, and panic. Contrary to this routine, the baby should be allowed to regulate his own feedings. He should be fed as soon as he indicates that he is hungry and be allowed to nurse until he voluntarily gives up the nipple. Not only does he need sufficient food but also the contact he receives from nursing. When satisfied, he will sleep. If he continues fretful, it is an indication that he is not receiving sufficient nourishment and he should be given supplemental feedings. Too many mothers and physicians alike feel that if a baby nurses for twenty minutes or half an hour he must be getting enough to satisfy his needs, forgetting that for part of the time he may not have obtained any nourishment at all and continues hungry. Lasting impressions may result from ignorance of this fact, causing the child to grow up with feelings of insecurity and lack of self-confidence. The baby should be allowed to remain with the mother at all times unless there is some definite contra-indication. He needs the continued contact and assurance of his mother's presence. Pediatricians have worked out very adequate diets for babies and children so that in many cases nursing is no longer considered essential. However, the bottle-fed baby misses the contact of nursing unless the mother makes a definite effort to supply it. The love he receives must be real. He does not respond to an affected fondling. A properly fed baby with tender loving care is a good baby. He causes no trouble and soon works out a very satisfactory feeding schedule for himself, periods in which he needs simply attention, love, and play, and the remainder of the time he sleeps.

The second important period in the life of the child is the matter of toilet training. Mothers are proud of children who can be trained early and easily and are very much concerned when a child rebels at this training and refuses to be coerced. Even the physician outlines a time and schedule in which the child must learn to control its excretory habits. Some mothers start as early as four months. Others are content to wait until the child is almost a year old. It must be remembered that the baby does not develop sphincter control until

the age of 18 months or later. Any success prior to this time denotes either that the mother trains herself to meet the child's excretory habits or the baby is forced to withhold its movements through tension of the muscles and holding the little body rigid. Success in this respect will always result in later constipation and interfere with the general spontaneity of the child. Frequently, training is not permanent—a protest against his unwarranted regimentation—a fact which shows a healthier attitude on the part of the child but is considered a greater problem for the mother who is confronted with retraining. Here, again, the child should be left strictly to regulate himself and no training program instituted. Usually between the ages of two and three the child voluntarily asks to be taken to the toilet, becoming aware that it is more pleasant to do this than to wear wet and soiled diapers. He is not consistent in this program and may fall back into his old habits for a number of weeks before he again indicates a desire to remain clean. No concern should be felt over this and no mention made to the child. If he can train himself spontaneously, his excretory functions remain natural, pleasurable, and do not involve tension, complexes, or later constipation. It is of the utmost importance that the mother or others who care for the child maintain at all times a natural attitude towards excretion and the excretory organs. The baby is aware of any disgust the mother may show towards changing soiled diapers or handling or washing the baby's body. Also, any irritation on the part of the mother where the child does not regulate his habits to suit her convenience. Too often the home revolves around the bowel functions of the child, approval being given when the child conforms to the convenience of the household and disapproval, even punishment, being administered when the child does not. A further point that cannot be ignored is the pressure placed on the mother by well-meaning but too interested neighbors. They express serious concern when the child is not trained and point proudly to the results they have obtained with their own children. The mother needs considerable support and knowledge that she is right to maintain an attitude of self-regulation against such pressure.

The third important problem has to do with sex. Freud made two important discoveries. First, that children have a sexual life, and second, that sexual repression is at the basis of the neuroses. This knowledge is, at present, quite general and accepted theoretically by professional and lay people alike. However, we live in a sex-negating society and the thought of putting such concepts into practice is terrifying so that, practically, we continue to ignore

the sexuality of childhood and adolescence. We close our eyes to it where we can and when we are confronted with it, an effort is made to cause its suppression. The mother becomes horrified when she finds her small child or even infant masturbating and arranges the clothing or blankets so that the baby cannot approach his genital, sometimes even tying the baby's hands. Older children are scolded, spanked, and threatened with dire consequences if they continue the practice. After years of such suppression the child is supposed to attain adulthood, marry, and enter into a normal sexual relationship. The results are obvious: frigidity, impotence, sexual perversion, sex crimes, and incomplete sexual pleasure—to say nothing of the countless neurotics produced. Very few attain complete orgastic potency.

The sexual urge is natural and highly important for fulfilment of health. The child should not only be allowed to masturbate freely but should receive approval and support in this habit. Guilt and compulsive masturbation are thereby eliminated. It is necessary, when he is old enough, to explain the attitude of his environment which will try to suppress his feelings and endeavor to make him feel guilty over his normal sexual urges and desire for a natural outlet. Every individual is naturally heterosexual unless that outlet is blocked, necessitating secondary drives and secondary gratifications. Where the child is allowed to be self-regulating in his sexual life, he will continue to shun all abnormal forms of gratification and will early show signs of love toward playmates of the opposite sex. He will consistently associate sex with tenderness and love. His outlet in the early years is through masturbation which is entirely natural and necessary. Later he will desire a love object. Prostitution, rape, or sexual perversion will have no part in his life nor will he be interested in the usual pickup. It is true he may find several partners in his lifetime but each one will be a true love object—left only when love ceases.

These are the three most important factors in self-regulation but the concept should be carried through in all aspects of the life of the child, his play, his associates, study, choice of food, his sleeping habits, etc. Self-regulation does not mean that the child is left entirely to his own resources. He needs the constant support of his parents, their precept, adequate explanation when difficulties arise with his environment, and encouragement and direction in his endeavors. The basic motive is to eliminate the "you ought to" or "you must" and "because I say so" which make for mechanical obedience rather than spontaneity of action. He must learn, of course, to

respect the rights of others and not endanger his own life. This is readily accepted by the healthy child. He is better able to conform to social requirements since he does so from understanding, rather than through fear with suppression of his resentments and hate. The self-regulated child early attains self-assurance, independence, and initiative. He is more graceful lacking the awkward, constrained attitude of the tense individual. His personality is more fully developed and he is better equipped to make his way in life. In short—he is alive.

All the regulations of mankind are turned to the end that the intense feeling of life may be lost in continual distractions.—Nietzsche.

Play Problems of a Healthy Child

By Richard Singer, M. D., Westbury, New York*

Dickie is a 2½-year-old boy. His parents have tried to raise him in a sex-economic manner. He receives a great deal of love from his mother and father. At all times he is regarded as an individual with equal rights in the family circle. Dickie is intelligent and very affectionate, but capable of anger when provoked or frustrated. He is completely unafraid of his parents, though quite respectful of their wishes. He seems to enjoy pleasing his parents when they ask something of him. Dickie is friendly with anyone who shows him attention, whether an acquaintance or a stranger. So far he has developed no shyness in any social situation. His parents place no taboos on his behavior.

Grace is Dickie's playmate, also 2½ years old. Grace's parents are "righteous" Christians and rigidly "moral" people. Grace's father believes firmly in not "sparing the rod." Grace's mother claims she does not like to see her husband beat the child, but evidently is afraid to stop him. She herself seems incapable of showing real warmth toward Grace. Her attitude is generally one of stern patience. On several occasions when Grace has disobeyed a parental command, her father has been seen holding the child off the ground by one arm and hitting her violently with the other. Grace's father has dragged her home, crying, from the wading pool because, "that indecent Dickie did not have his clothes on."

On their first meeting, Dickie was forward in his offers of friendship. He offered toys which were promptly snatched from his hands and not returned. He offered affection by putting his arms around her but was soundly bitten. However, after much wheedling from her mother, Grace gradually developed an interest in Dickie. Dickie was quick to respond with renewed friendliness. During their play, Dickie was frequently knocked down and sometimes

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kicked by his playmate. His only response, for more than a month, was confusion and crying. He would whimper through his tears, "Why did you hit me, Grace?" Grace's reply was always the same: "Bad, bad, you bad." Her voice was tense, rasping and full of reproach, although her attack had been delivered without provocation. She could talk very little and what she did say took the form of "baby talk." Her face constantly wore a dull, sullen look. If an adult intruded on such a skirmish, she would hang her head in a guilty way and immediately complain that Dickie was bad and hit her.

Dickie was fond of constructing imaginative play situations for Grace and him to act out. Grace's interest was always short-lived. If they were to dine with gravel cookies and sticks, Grace would soon scatter the improvised meal with a swift kick. She constantly showered Dickie with outbursts of aggression and he would be completely bewildered. Gradually he began to imitate her behavior. He learned to retaliate with bites, scratches and slaps. Unfortunately his aggression was never ferocious enough. He only managed to invite a still fiercer attack. Invariably he would run home defeated. In tears, he complained over and over to his mother that Grace had bit him but he didn't know why. His attitude slowly changed from bewilderment to great indignation. With each attack his eyes would open wide, he would scream, draw his arms semi-flexed across his chest and become completely rigid. His shoulders would rise and draw in towards his neck.

Dickie was quick to forget past offenses and always seemed ready to play with Grace if she acted friendly. However, he became very restless in his sleep. He thrashed around and cried out frequently. His parents would often go to his room to comfort him and hear him cry in anguish, "No, Grace, no!" Up to this time, he had been a very sound sleeper, never crying during the night.

Shortly after this Dickie became extremely interested in tactics of self-defense. He would scowl and exclaim, "I'm tough!" His father showed him how to make a fist and go through punching motions. Dickie liked this and would prance around the kitchen thrusting out his pudgy hands shouting "I'll sock you, I'll beat you up!" He would say to his parents, "Let's fight." However, he would soon dissolve in laughter if the game was continued.

Grace and Dickie liked to play house. Dickie would be the father, but Grace would turn down the role of mother. She preferred to be baby. She enjoyed the attentions Dickie, as "father," would shower on her. She would

lie down making incoherent sounds like a baby while Dickie busied himself tucking her in, fetching a bottle, and pretending great concern. Occasionally Dickie would take off his clothes and ask Grace to do likewise. She always refused, becoming quite apprehensive. If Dickie pressed the point, she would go home saying, "My mommy says no."

When all is peaceful between the two children, Dickie enjoys his play wholeheartedly. His enthusiasm over a new toy or a pleasant idea is intense. His usual expression is one of bright-eyed cheerfulness. When he is especially pleased, he acts literally "overjoyed." He laughs, clasps his hands, jumps up and down—his whole body expressing pleasure. Although Dickie does certain things which the neighbors do not tolerate in their own children, such as taking off his clothing and "talking back" to his parents, he is well liked. Other parents continually remark on his cheerful nature and how "sweet" he is with other children. They even tend to defend him against their own! Even when he removed his clothing and marched around in the nude, several neighbors have said he was "cute" because he did it with such a complete lack of self-consciousness.

Grace, on the other hand, is thoroughly disliked by some adults in the vicinity, and merely tolerated by the others. When questioned about their response to her, their answers are tinged with irrational emotion. True, she is brutally aggressive at times, but she is, after all, only 2½. The neighbors evidently respond to her general personality, rather than her isolated acts. An often repeated remark in the neighborhood is, "I have never seen that child smile!"

Grace glowers constantly. Her forehead is drawn into a frown. When speaking, she hangs her head and looks up from beneath her brows. She sometimes acts very shy with adults, and at other times very defiant. Her bodily posture is tense with shoulders hunched forward. With Dickie, she relaxes more. Her face never looks really happy very long but at times she catches some of Dickie's enthusiasm and expresses her pleasure through harsh shrieking and occasional explosive laughter. It is interesting to note that her shrieks of pleasure resemble her shrieks of crying so much that very often some adult runs out to see if she is hurt. Of late there has been a gradual recession of her aggressive tendencies. She seems to have developed some real affection for Dickie. She is ferociously loyal to him if he is attacked by other children.

Dickie has not remained unaffected by his associations in the plague-ridden

world. He now has an inclination to ascribe his mistakes to others. When asked where a lost toy is, he may reply glibly "so and so took it" although the child referred to may have been nowhere near the toy. He seems to cast blame on others reflexly and without any particular feeling. He has picked up many brutal expressions which he uses without much knowledge of their actual meaning, such as "I'll kill you, I'll murder you and put you in the garbage, I'll put you in jail, I'll give you to the policeman, I'll cut out your eyes, etc." These phrases are used frequently in the neighborhood by overwrought parents. The children, in turn, incorporate them into their quarrels, imitating the vocal inflections and facial grimaces of their parents.

Another acquisition is Dickie's disinclination to play in a group where he is generally made the butt of the combined aggression of the members. They enjoy knocking him down, feeling that he does not constitute much of a threat to them. He still seeks companionship but generally prefers to play with just one other child.

He has begun to smirk and laugh in connection with urination, as if it were some forbidden pleasure. This is easily traced to certain outside children who repeat vernacular words for urine and feces over and over in a smirking singsong fashion, or who say "shame, shame," if they see another child going to the bathroom.

The last thing which he has acquired is a form of irrational aggression. He often stands in the kitchen door shouting "Get home," to any children who stray near. His fighting back seems to be predominantly verbal, using the same phrases as his playmates and over the same irrational differences.

Despite these stresses put upon him, he is a very satisfying child to live with and a very interesting person.

There is not a popular magazine in this country that would dare to print a child's thought on important subjects without comment.— Henry Thoreau.

The Impressionists and Orgone Energy*

By ALEXANDER LOWEN**

One day in his office Wilhelm Reich showed several radiographs which he had made of the orgone energy field between his hands. Next he showed a reproduction of a Van Gogh painting. The resemblance between the undulating lines in the radiographs and in the painting was so obvious that we felt that Van Gogh had been aware of the pulsating orgone energy.

This demonstration stimulated my interest in the impressionist painters. I had long been an admirer of their painting. They were for me an introduction to the plastic arts. The thought occurred to me then that not alone Van Gogh but Seurat, Cézanne and the other impressionist painters must have perceived the atmospheric orgone energy in some of its manifestations. But could I prove it? What had they perceived?

I did not expect to find that these painters expressed their insights in scientific language. Such is not the way of art. Furthermore, the scientific knowledge which we possess today about the orgone energy is the result of Reich's work dating from 1932. This inquiry depended therefore on what I could deduce from their paintings, supplemented wherever possible by what they wrote. And since I could not carry out an original research investigation, I had recourse to current literature and anthologies.

The first and most outstanding fact about impressionism is that it began with and developed out of an interest in the atmosphere. Two questions pose

* Condensed from an article by the same author entitled, "Impressionism: Its Spirit and Vision."

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themselves immediately: Why did the impressionist painters become interested in the atmosphere? and, What did they see in it? The answer to the former is inadequately stated in the historical accounts of the beginnings of impressionism. The latter is superficially asked and mechanically answered. The play of light and color is not new to impressionism. It is the essence of all painting. Then why this all-absorbing interest?

We can learn much from the cultural background of the impressionist period. As Dorival writes in La Peinture Française: "It is in relation with the three great currents of its epoch: individualism, positivism and naturalism, that we find the essence of the new painting."

To give a more concrete picture, I will mention a few of the important highlights of the pre-impressionist period. In science, the fundamental theories of the nature of light, color and vision were elaborated. The camera was invented. The first beginnings of the study of psychology were made in the attempt to comprehend sensation. Darwin's Evolution of the Species and Morgan's researches in anthropology broadened the intellectual horizon. I believe that the split between science and nature, between scientist and artist had not yet fully developed. One had not lost faith in the ability of science to solve the social problems. The artist shared this viewpoint.

In 1848 there occurred the great liberal and proletarian revolutions in Europe. With the work of Marx and Engels, this positive scientific attitude was applied to the study of the economic structure of society. Further impetus to the new spirit was given by the opening up of the Orient, the art of which was to have a profound influence on impressionist painting. The conclusion which I draw is that the impressionist movement represented in the plastic arts the same spirit of discovery and invention which marked the cultural attitude of the time. It was an age of "going out into the world" and the painters went out both literally and emotionally.

The literal "going out" implies just what it says. The artist went out from his studio, set up his easel by shore or field, and "painted in open air." This open-air painting, so common a sight today, is part of the revolution in the art of painting introduced by these artists. Its immense significance is overlooked because, on the one hand, it is not related to its time and, on the other, its emotional meaning is ignored. Coming out from his studio, then, into the brilliance of the French sunshine, the artist was struck by what he saw: an atmosphere which sparkled and danced.

It is the emotional "going out" which is the more important for without

it the literal going out into the open will present nothing unusual. Our organism is in constant physical contact with the atmosphere; but so are all the other solid objects of our world: rock, house, chair, upright citizen, etc. None of these objects perceive the atmosphere. Physical contact alone is insufficient. Reich pointed out in The Discovery of the Orgone, Vol. II: "Every perception is based on the consonance of a function within the organism with a function in the outer world; that is, it is based on orgonotic harmony." The impressionists responded to the excitation in the atmosphere with an inner excitation, to the brightness of the sunshine with a brightness of the spirit. Does this not explain why they banished the colors brown and black from their palettes?

The concept of orgonotic harmony underlies this study. It yields the following principles: That a work of art is first an emotional expression. The intellect determines the means of that expression. This cannot be denied but it can be overlooked. Second, a great work of art like a great discovery is alive, it is exciting. It is capable of bringing about an expansion in the observing organism. And, third, this special quality resides in the perception of the artist. The interpretation which the artist gives to his perception constitutes his insight.

We are thus led directly to the point. What is this special insight of the impressionists which earlier evoked a most violent reaction and later stimulated such a widespread interest in the art of painting that it persists to this day? Or, to repeat a question posed above: What did they see in the atmosphere?

The impressionist painters perceived the vibration of the atmosphere; that is, they perceived the atmospheric orgone energy.

They did not discover the orgone in the atmosphere. That is Reich's work. Seeing the orgone energy phenomena and understanding them in the sense of natural law are greatly different things. But they sensed the presence of a universal cosmic force in the atmosphere which became for them what the concept of God was to the painters of the early renaissance. It is this perception translated into plastic terms which underlies all impressionist painting. We shall see that the history of the movement is the attempt to comprehend and express this mysterious element in nature.

To simplify the following exposition I shall limit the analysis to the work of five men: Monet, Cézanne, Seurat, Gauguin and Van Gogh. Their work can be divided into two periods which overlap considerably. In the first, the

painters' efforts were devoted to the comprehension and plastic expression of the manifestations of the atmospheric orgone energy. Here, Monet is the acknowledged leader. In the second, the so-called post-impressionist period, which followed the greater or lesser recognition which impressionism received about 1882, the art entered a new phase in which the study to comprehend the universe broadened. This extension of interest reached its clearest insights in the work of Cézanne, Seurat, Gauguin and Van Gogh.

It will not be possible in this brief résumé to do full justice to these artists or to the thesis. I hope that the general principles developed will induce further study along these lines.

Monet

The genesis of impressionism and of Monet's art occurred at Honfleur, an estuary of the Seine on the coast of Normandy. To comprehend Monet it is necessary to understand his feeling for the sea, which he himself said was "the background of his existence." Bazin describes it well when he says in L'Epoque Impressioniste, "The sensibility of Monet was formed in the marine atmosphere."

We must ask, however: What is there about the seaside which can spark the impulse of so strong a movement? To this question one finds no answer in the books. We can say that at the ocean front, one is more in contact with the fluid elements than inland. Form, therefore, loses importance. On the other hand, one is more interested in the changes to which these elements lend themselves so readily.

Monet's interest in the sea and in the air was not a mystical identification. Nor was it simply a preoccupation with the play of light on water, with the luminous appearances of things. For Monet, it was not the momentary but the changing which was the subject of his art. If we follow the course of his work, we can see that what he sought to comprehend was the process of change itself. Where could one find a more continual manifestation of this "changing" than in the sea or in the atmosphere? It explains why Monet made forty studies of the cathedral at Rouen under different atmospheric conditions.

It is in this "changing" that Monet sought the universal cosmic force. And in this he was right for the changes in the atmosphere are the direct expression of the different states of excitation of the earth's orgone energy field under the influence of the sun. This process of excitation occurs whenever

two orgone bodies possessing pulsating orgone energy fields come into apposition. The excitation manifests itself in lumination, a phenomenon characteristic of bions, of metazoal sexuality and of heavenly bodies. It can be demonstrated experimentally by means of a neon tube and a polystyrene rod charged with orgone energy. I believe that we can say further that this excitatory process is the creative process, true in art and equally true in nature.

The impressionists translated their perception of this excitation with a new technique which developed slowly as a result of years of continued observation. Let us analyze it.

The sacrifice of the sharp outline of objects shows that the vision of the painter is focused not upon the objects but upon the space itself. The use of pure colors, that is, spectral colors, finds its justification in the fact that the painting is a representation of the atmosphere. Above all, in the use of the divided touch, the painter conveys to the painting and through the painting to the observer the vibrating, pulsating quality of the atmosphere, a direct manifestation of the atmospheric orgone energy. This quality resides in so many paintings done by Monet, Renoir, Pissarro, etc., that it is unnecessary to name them.

One of the results of this technique is to give to their paintings a depth of field, a sense of profoundness, a three-dimensional quality that other paintings suggest but do not fully achieve. The impressionists accomplish this by making us aware of the space, not simply as the ordinates of objects and events, but as an objective reality itself. What can this vibrating reality be but the orgone energy? I would like to suggest the possibility that the problem of three-dimensional seeing, still an unsolved enigma in physiology, will find its solution in our unconscious perception of the atmospheric orgone energy. It is part of the impressionist insight to have made this perception conscious. Cézanne recognized this, I believe, when he said, "The sky is blue, is it not? Well, it is Monet who discovered it."

It is impossible to evaluate this art without a knowledge of orgonotic principles. A mechanical interpretation is full of contradictions and leads to an impasse. We read in Dorival that the impressionists were painters who "gave themselves over simply to the joyous spontaneity of their sensations; the seduction of luminous appearances is the sole guide to their brushes." But, later, we learn about "the ardent curiosity which brought all these painters to a new consciousness of the universe." What this new consciousness of the universe is one is not told. We can say simply that their ability to experience

nature spontaneously and their ardent curiosity indicate an orgonotic harmony out of which great discoveries and great works of art arise. This is the best description of the spirit which motivated this art.

Development and Extension

The impressionist insight into the atmosphere reached its maturity towards 1880 after about twenty years of study and observation. Henceforth, the artists who worked and fought together went their separate ways. New artists came upon the scene with new visions and new insights into nature. From 1880 to 1900, one no longer finds the unity of artistic endeavor which marked the preceding two decades. These newer artists worked more or less alone and widely separated from one another. This is important because it indicates a splitting up of the common impulse and, therefore, a weakening of its strength through dispersion of its energy. It foretells its eventual dissolution. In this section we shall have to consider each artist's work separately.

Cézanne

Cézanne belongs to the generation of Monet, Renoir and Pissarro. He studied and painted with them during several years. From them he learned his use of color, and through them he came into contact with the atmosphere. His mature paintings, however, belong to a later period. If we wish to understand the evolution, we must first concede the kinship.

Cézanne, too, went out, literally and emotionally: literally, as a painter in the open, emotionally, in his contact with nature. He perceived the atmospheric orgone energy as had the impressionists but in a different way. His space does not vibrate as does that of Monet. Instead, it is filled with a limpid, clear blueness. This blue space pervades both landscapes and still-lifes to such an extent that I feel that it is characteristic of Cézanne. It finds its justification in the fact that the space is really blue. A sensitive kodachrome plate exposed in an absolutely dark room will show this blue color when developed.

We can explain the divergence of interest and the consequent difference of vision between Cézanne and his impressionist friends in terms of the difference of temperament. There is a gayness, a light-heartedness, a sense of excitation in the sensibility and paintings of Monet, Renoir and Pissarro which found no echo in the personality of Cézanne. Solitary and taciturn, Cézanne's life and work are marked by the absence of real human contact.

Cézanne found his peace in nature, his pleasure in his painting. If the sensibility of Monet was formed by the sea, that of Cézanne was determined by his Provence, with its air clear and dry, its stillness and above all its mountains. It is on this basis that we can comprehend Cézanne's preoccupation with form, volume and mass. Cézanne applied the impressionist vision to the study of the object.

In his still-lifes, which contain the clearest expression of his insight, we see that the forms of the objects lack a sharp outline. The relief is effected by the use of a blue margin in the form of a brush stroke or shading, of varying width and intensity. The general result is not only the enrichment of the color but even more so of the form. It focuses our vision. It gives a prominence to those objects which to the painter are important. Is this use of the blue margin a technical device or has it a deeper significance?

The prominence of objects can be partly explained in terms of the contrast of color. However, other contrasting colors do not produce the same effect. The blue has the advantage of emphasizing the space about the object, but it is a different blue from that which Cézanne used to portray space.

I believe that Cézanne perceived the orgone energy field which exists about all objects, and which, like the atmospheric orgone energy of which it is a special case, is blue. It can be seen objectively about a red blood cell or bion. Further, since both form and orgone field are a direct result of the orgone charge, the former can be expressed in terms of the latter. This insight appears in other paintings such as "Tree in Front of the House," "Card Players," etc. Wherever it appears, the extent and intensity of the blue margin determine the form and prominence of the object. It is this vision which gives to Cézanne's forms, be they apple, tree or figure, their monumental quality.

This perception was not without its true significance to the artist. I believe that Cézanne referred to it when he spoke of his "little sensation." When I think of the care and effort which went into his study of the object, to comprehend its essence, its reality, I have no doubt. Others confirm this impression. Bazin says: "The mountain St. Victoire . . . more than ever pursues him with its mystery, he no longer admires in it the mobility of a monumental form but the expression of a cosmic force."

D. H. Lawrence says of Cézanne: "After a fight, tooth-and-nail, for forty years, he did succeed in knowing an apple, fully; and not so fully a jug or two. That was all he achieved." That is something, but there is more. He

knew a tree and he knew a mountain, both well. Through them he became aware of that which is common to both, the orgone energy. From his perception of the orgone energy field about tree and mountain, he proceeded to the study of other objects: house, fruit, jug, and figure. In his construction of these forms, therefore, we will find the qualities of the tree and of the mountain, more of the latter in a house, more of the former in a figure. In his apposition of tree and mountain, of tree and house, of fruit and vase, etc., he sets the stage for a demonstration of their common property: their objective reality, the perception of which depends on their orgone energy field.

On the other hand, I believe that Cézanne tried desperately to comprehend their differences. In this he did not succeed well. The litheness of the animal figure, its changeability escaped him. It was inconsistent with his need that the model rest immobile for long periods of time, like his tree and his mountain. On this basis we can understand his own dissatisfaction with his work despite an achievement which ranks with the greatest in art.

Seurat

It is difficult to evaluate the perceptions and insights of Seurat. His death at the early age of 32 left us with but little of his work and less of his thought. In seven years of intensive effort, he produced only a small number of large paintings; but he created a new technique and was the acknowledged leader of a new school, neo-impressionism. Jaques de Laprade writes: "Two years later, Seurat will unite the soft luminous vibration of impressionism to a style stable and absolute in an extraordinary masterpiece, 'Le Dimanche d'Eté sur la Grande Jatte,' which is the summit of his painting."

"La Grande Jatte" is truly an extraordinary and unusual painting. At close range we see that it is painted with very small, fine colored dots which seem formless. As we move away, they group themselves, take shape and represent objects. We like the painting, it is warm and rich with life. The coloring is magnificent. But why, we ask ourselves, should a painter go to such infinite pains to create a picture?

It is the technique of pointalism, we are told. It stems from the concept of divisionism and is part of a "system" which includes an esthetic theory and ideas about color vision. However, the concept of divisionism is not new to painting. It is the process of analysis, used to some extent by the impressionists, but carried by Seurat to a new limit. And every painting comprehends

a system in the sense of a technique or set of rules. If, therefore, one speaks of the contribution of Seurat as the reintroduction into painting of "the taste of the discipline, of the intellectual method and of the construction," one confounds the painting with its technique and the latter with its idea. It is no criterion to say of Seurat that he desired to "attain the definitive, the incorruptible, the eternal." Every painter strives for the absolute. It is to know whether he attained it or not.

But what is the eternal, the absolute, the incorruptible, etc.? These are not self-evident values. Consider. Cézanne's mountain is not incorruptible. It is corroded by the elements, it is transformed by man. A tree, no matter how stately, is not eternal. It dies or is cut down. But the natural processes which give rise to mountains, which create the trees, these are for us mortals incorruptible, eternal and definitive. They determine the shape of the mountain, the form of the tree, the color of the fruit and are, thus, fit subject for the painter's investigation. Difficult as it may be to explain the insight of the artist into these natural phenomena, such is the true function of art criticism.

"La Grande Jatte" shows that despite its divisionist technique, it possesses a strong unity, one which unites object and space, fluid and solid, living and non-living. This quality characterizes a great work of art. Cézanne achieved it in terms of the blue manifestation of the orgone energy. In Monet's work it is the unity of the enveloping, vibrating atmosphere. Seurat found it in the lowest common denominator, the orgone energy particle.

The orgone energy particles, unlike the protons, electrons or other particles of mechanistic science, are a visible phenomenon. They can be seen in the atmosphere with the naked eye. If one focuses on the space, away from the sun, about a yard in front of the eyes, one sees luminous dots which move so as to trace a specially curved trajectory, and which at a certain point become invisible. After a few minutes of steady observation, they are seen to be everywhere in the atmosphere. Unfortunately, they have been described as "spots before the eyes," thus demoting them to the level of subjective phenomena. That they have an objective reality is proved by the fact that they can be magnified and made visible at night by means of the orgonoscope. (*See* Reich: THE DISCOVERY OF THE ORGONE, Vol. II.)

We are now in a position to attempt an interpretation of "La Grande Jatte" on the assumption that Seurat saw and represented these orgone energy particles. We find here a different relation between atmosphere and

object than those we have so far encountered. Both are composed of orgone energy particles. The differences are due to density (degree of coalescence) and intensity, relations which can be expressed in color.

Can we go so far with Seurat as to say that all objects, living and non-living, actually represent in some form the coalescence of these particles? I think that we can and must, otherwise the very meaning of a basic energy out of which matter derives would be lost. If I had said that Seurat's painting is a symbolic representation of molecules and atoms, all would be clear. Both object and atmosphere are composed of molecules. But who has seen the molecule or atom? On the other hand, the atmospheric orgone energy particle can be seen by anyone who is sufficiently interested in the atmosphere to look at it seriously.

One other aspect of "La Grande Jatte" deserves attention. The painting gives one the impression of arrested motion, yet if one looks at it for a time, it seems to come alive. The explanation would lie in the fact that Seurat had to stop the motion of the energy particles to portray them. Necessarily, he stopped all motion in the painting. But neither the eyes of the spectator nor the space between him and the painting is motionless, and their movement is projected to the dots of the painting. Nevertheless, the problem of the lack of motion challenged Seurat. It became the subject of two paintings: "La Chahut" and "The Circus." The latter was unfinished at his death. Neither is the equal of "La Grande Jatte." The problem remained unsolved.

Gauguin

Before the impressionist impulse disappeared in the morass of twentieth century political thinking, it found expression in the work of two men whose lives dramatized the final struggle. Gauguin and Van Gogh both came to painting after having engaged in other professions. It may help to explain why neither could accept the lightness, the gaiety and the peace which marked impressionist painting to this time. Then, too, they are of a younger generation. The times had changed. They had need of a more forceful means of expression to convey to a less understanding world their feeling of the universal. They also saw it differently for perception depends on the harmony of an inner function with one in the outer world.

We know historically the many reasons why Gauguin left France for the far west Pacific isles: financial, the lure of adventure, the fascination of the strange, etc. I should like to add the fact that the emotional atmosphere of

France, of Europe, had changed. The atmosphere of 1890 was not the soft vibrating atmosphere of 1860 to 1870. It was the artist's need for warmth which made Gauguin go to Oceania and Van Gogh to Arles. They made up for the lack of emotional warmth with the physical heat of a hot sun. And if they could not establish contact with the atmosphere as the impressionists had done before, they could still find the living creative force of nature in the earth itself or in the sun, where it exists in more concentrated amounts.

Gauguin found it in the earth; he was an "earth painter." Van Gogh found it in the sun; he was a "sun painter." This "it," the living creative force of nature, is the orgone energy.

Such statements seem oversimplified. They are. But if I make them so, it is to emphasize fundamental orientations. The painters so far studied were space painters; that is to say, their perceptions were determined by the relationship of object to space. Monet emphasized the latter, Cézanne the former, and Seurat the two. Gauguin was a flat painter who eliminated the element of space from his consideration.

Does this not explain the absence of shadows in Gauguin's paintings? A shadow implies space and an object. The object, too, a three-dimensional quality disappears. Only the form remains, projected against the surface of the earth.

In the paintings themselves we find the full expression of his vision. The colors, the forms and the subject are different from those we found in Monet's paintings, or in those of Cézanne or Seurat. Let us analyze each of these in detail.

It is immediately evident that the spectral colors have been replaced by a new palette. Whence those purples, reds, and browns? They are not atmospheric colors. It does not require much imagination to realize that these are earth tones, typical of hot regions: purple mountains and hills, green-olive rocks, yellow sand and red earth. Consider the painting, "And the Gold of their Bodies." This is not a metallic gold, nor even the gold of ripening wheat; it is a magnificent earth color, incredibly rich. The great Mexican painters, Diego Rivera and Orrozco, were to paint the same way.

The derivation of the forms is equally clear. Look at those Tahitian figures. These are what I would call fluid forms; there is nothing rigid or mechanical about them. They are the forms of simple protoplasm, of an ameba, of earth transformed into the living substance.

Gauguin's insight is definitely expressed in his masterpiece: "Whence do we come? What are we? Whither are we going?" The painting from right to left can be divided into three panels: seated figures beside an infant lying on the ground; a standing figure reaching upward; seated figures, one partly reclining. For me there is but one possible interpretation. The painting answers the questions. We come from the earth. We are part of it though we reach upward towards the heavens. We return to the earth. We are one with the great living and non-living nature about us.

Gauguin thus brings us another insight into nature, another aspect of the creative process. His emphasis is upon the transformation of the earth into the living protoplasm under the influence of the sun. This is a phenomenon which can be understood only in terms of the orgone energy.[1] The simple manner in which Gauguin portrays this transformation by the assumption of form leaves no doubt of the meaning. In the painting, "Nude Tahitian Women on the Beach," the fact that the form of the body becomes more definite and well-shaped as one moves from the feet to the head is more than suggestive. In general, Gauguin's treatment of legs and feet in standing figures indicates that he regarded these parts of the body as the roots of the human trunk; they are our connection with the earth.

Such art cannot be categorized simply as "decorative," "symbolic," or "imaginative." The artist who wrote after he arrived in Tahiti, "I am working well, now that I know the soil and its smell," is an impressionist in spirit and vision.

Van Gogh

We have already noted that the careers of Van Gogh and Gauguin paralleled each other in some respects. Temperamentally, too, the two men were much alike. It is not surprising, therefore, that at one period they attempted to live and work together at Van Gogh's house in Arles. It was a failure for Gauguin and it ended tragically for Van Gogh. Their ideas on art differed radically.

The difference in interest and viewpoint between the two painters was due in part to their different physical constitutions. Gauguin possessed great physical strength. Van Gogh tended to be sick and weakly. Psychoanalytically speaking, one could say that Gauguin, a strongly virile person, was attracted

[1] *Cf.* THE DISCOVERY OF THE ORGONE, Vol. II, pp. 11-51 on "The Natural Organization of Protozoa."

to the feminine (Tahitian women) and that which symbolizes the feminine in nature: the earth and the moon ("Itina Te Fatou," "The Moon and the Earth"). Van Gogh, on the other hand, sought his attachments with the masculine (his friend, Gauguin) and its symbol, the sun.

Whatever the reasons, the role of the sun in Van Gogh's painting cannot be overlooked. Bazin describes his later work as follows: "His painting during this period takes on a character more and more exalted in which is revealed a veritable obsession with the sun." Fierens is more impressed for he says: "To the sombre-hued Van Gogh of Nunen succeeds the light-toned one of Paris, and lastly—by then it was more than a mere question of palette—comes the brilliant, ecstatic Van Gogh, the painter of Arles, St. Remy and Auvers." The paintings themselves leave no doubt.

This is not sun-worship in the idolatrous sense. Van Gogh is simply the apostle of the infinite. Describing the feeling underlying the painting, "Portrait of the Painter Bosch," Van Gogh wrote: "Beyond the head . . . I paint infinity. I make a simple background out of the richest, most intense blue I can contrive, and by this simple conjunction the blonde head is lit up by this rich blue background and acquires a mysterious effect like that of a star on the deep azure."

Can we determine more specifically the depth of Van Gogh's insight into the infinite? Yes. By relating his work to the impressionist movement, we know its general orientation. This is in the direction of the search to comprehend the universal in nature which was first perceived by the impressionists in the atmosphere. For the rest we look to the paintings themselves.

Van Gogh's use of color gives us the first indication. If we confine ourselves to the paintings executed in Arles, St. Remy and Auvers, we note the predominance of the color yellow. It pervades the green and is represented in the orange. The meaning is clear. The presence of the sun makes itself felt before it enters into his compositions. With this use of yellow, Van Gogh expressed the warmth which he felt in this sun-bathed countryside, in its simple people and in the commonplace things about him: bed, chair, shoes, etc. When we remember that in this same region, Cézanne painted with blue as the dominating color, the difference is significant.

The quality of the line and of the stroke tells us more. Van Gogh applied the paint in short curved brush strokes which individually suggest waves but in the entirety of the picture express an intense vibration. The heavy lines, dark blue in color and always with some degree of curvature, carry out this

sense of vibration even more strongly. This is quite evident in the paintings: "Nature Mort," "Iris," "Champ d'Olives," and "View of Arles."

In the last two pictures there is a remarkable insight. The tree trunks outlined with this heavy, blue, non-continuous line suggest a pulsating energy rising out of the earth and passing upward. In the smaller branches the line changes to green, and in the foliage one sees the burst into yellow. Here, again, I feel that the creative process is experienced and correctly interpreted by the artist. Van Gogh's perception of the orgone energy is truly remarkable. He not only visualized the form of its motion, spirally or following a sinusoidal curve, but also its explosive quality. The former is clearly evident in the paintings: "Field in Rising Storm," "La Berceuse," and "Postman Roulin"; the latter can be seen everywhere in Van Gogh's representation of growing things.

Inevitably, the source of this powerful vibration drew his attention. As Cézanne was drawn irresistibly to the mountain St. Victoire, so Van Gogh's vision was drawn to the sun. It now appears directly in his paintings: "Cornfields at Remy" and "La Route aux Cyprès." He portrays the sun as a vibrating body whose pulsations radiating outward into space set into vibration the moon, the earth and the living things on the earth.

That Van Gogh's perception corresponds in every way with the reality is proved by the radiographs which Reich made of the orgone energy. But it is the greatness of this artist that he not only perceived the vibrating orgone energy, he expressed his vision plastically, in color, line and stroke, in such a way that every object to which he lent his touch became endowed with the warmth and affection which he felt in this new force.

Summary

We saw at the beginning of this brief presentation that the spirit of impressionism resided in an emotional "going out" as a result of which the artist made direct and immediate contact with nature. Through this contact with nature, the artist became aware of a natural force or cosmic energy, the name matters little, which is responsible for the creative processes of nature. So much, however, is hinted at or admitted by all the historians of this painting. It is more important and much more difficult to establish the actual perception and insight of the artist into this cosmic force. It was possible only through Reich's discovery of the orgone energy which he proved scientifically to be the true cosmic force.

This study necessitated the application of the functional method of thinking to the analysis of a work of art. This means simply that it is insufficient to ask, "What?" and "How?" It is equally important to demand, "Why?" It introduces into the analysis the emotional response of the critic and requires an understanding of the emotional basis of the work of art. It may help bring the work of art back from its intellectual isolation into the daily lives of people.

In the course of this inquiry I was amazed and delighted to see how keen were the perceptions of these artists into the nature and manifestations of the orgone energy. For they were not content to accept its presence, they strove to probe its secrets. In this respect the artist is to some extent also a functional scientist as every functional scientist is to the same extent an artist.

And I am convinced that from the heads of all ponderous profound beings, such as Plato, Pyrrho, the Devil, Jupiter, Dante, and so on, there always goes up a certain semi-visible steam, while in the act of thinking deep thoughts. While composing a little treatise on Eternity, I had the curiosity to place a mirror before me; and ere long saw reflected there, a curious involved worming and undulation in the atmosphere over my head.—Herman Melville in Moby Dick.

A Note on Basic Natural-scientific Research

There is a fundamental difference between basic research in new territory and basic research in a generally well-known territory. In a basically new discovery the functional laws are entirely unknown; in known territory the basic laws of functioning are familiar. In unknown territory, new laws of nature appear and must be formulated in the course of experimentation; in known territory, known and already formulated laws of nature must only be applied to new facts which are ***within*** the framework of ***established*** thought.

The theory comprising an entirely new realm of nature must be carefully constructed by induction from experimental facts; in known territory the experimental work proceeds from a given theory to new facts by way of deduction.

In entirely new territory, there are as yet no mathematical formulations to guide the work. The quantitative formulations develop in the process of observation and experimentation. In well-known territory the mathematical formulations *precede* the experiments.

In new territory, the form of thinking and the methods of connecting the facts are derived from the new facts which determine thought technique as well as experimental procedures. In known territory new facts are derived from established thought techniques.

Basic discoveries transcend the established known territory and change its theoretical outlook by demonstrating its inconsistencies. The elaboration of a known realm, on the other hand, keeps *deliberately* within the known territory.

Therefore, the new facts of the new territory, and the corresponding theory, cannot be judged from the standpoint of the established theories and facts. It is characteristic of basic discoveries that they of necessity abandon the established theories and rearrange the known facts in order to proceed to the new functions.

It follows from these functions of research that basic discoveries lack the guiding principles of theory and mathematics; the unknown interactions of natural functions must appear to the observer from the functioning itself; in

basic research in unknown territory there exists no other certainty or security for the observer than his reliance on his senses and perceptions and his rational judgment. Everything else has to be built anew: methods of thinking; methods of observation; methods of experimentation; laws of connections between facts which constitute the core of the new theory; understanding the errors in the classical theories; and, last but not least, integrating the valid classical statements with the valid new theory.

The situation of a researcher in known territory can be compared with that of a man traveling on a boat in stormy weather with all safety devices in proper order. On the other hand, the situation of a researcher in entirely new territory can be compared with that of a man who fell off the safe, big boat into the stormy sea, or who was thrown off by his false friends and now has to fight for his life. He must be able to swim; he must catch some plank drifting in the stormy sea; he must improvise some kind of usable float; he must find or invent a rudder; he has nothing he can use to save himself except his physical strength and his intellectual resources.

There is also a difference between the man in the stormy sea and the plight of the researcher in new territory. The man who fell off the boat might get help of one kind or another from the crew. If he was thrown off the boat, he has a slight chance of being picked up by another boat. The researcher in entirely new territory is not so lucky. If he fell off or was thrown off his scientific boat, the crew on the safe vessel will throw beer bottles at him while he is struggling with the waves for his life; or they will send a radio message to another boat on the ocean that he is a criminal, or that he has the habit of seducing the captains' wives, or that he easily becomes a troublemaker when picked up from the sea.

We understand why basic discoveries in new realms of nature are so rare; why centuries pass before another man manages to master another ocean of human knowledge; why our established academicians are so cautious and hesitant to confirm what they know to be true; why everybody talks away from the obvious or hides the core of the problem if he happens to be in agreement with the courageous swimmer who has just emerged from the ocean, even if badly battered. The men in established territory dread falling off the boat and getting wet.

A Letter to the American Medical Association

13 April, 1949

American Medical Association
535 North Dearborn
Chicago, Illinois

Gentlemen:

We emphatically wish to protest the nature and character of the reference to the "orgone accumulator" and the discoveries upon which it is based, which appeared in the January 8th, 1949 issue of your journal, in the report of the Council on Pharmacy and Chemistry entitled, "Cancer and the Need for Facts."

The irony of it is that here are real facts and you place them under the title of "Fraud and Fable." One would expect at least a certain amount of scientific objectivity from the *Journal of the American Medical Association*. The microscope, the steam engine, the airplane, the cyclotron, etc., were once considered weird devices, and in this sense the orgone accumulator may also be considered a weird device. Not knowing what it is or what it can do is still no proof that the claims made for it are not valid. Natural scientists have long postulated the existence of a biological energy. And yet when this energy is discovered and is demonstrable visually, thermically, electroscopally, with the Geiger-Mueller counter, etc., and its existence established in the living and the non-living, you label it as a fraud in a very shabby manner without offering any proof to the contrary.

There was not a single indication that whoever wrote this article had taken the slightest trouble to more than glance through the literature, let alone to acquaint himself with the vast material, or check on the existence of the orgone energy, or any of the other experimental findings. Had he ever sat in an orgone accumulator or tried it on sick patients? Obviously he has not, and under such circumstances we wonder what motives are behind this so-called authority and so-called scientific objectivity. Whether one agrees with these findings or not, or agrees with their validity or not, they *are* the results of biophysical research which has been carried on for several decades. And just because one has never heard of them or checked on them is still no proof that such things do not exist.

Had the author and the commentator whom he quotes ever observed a suspension of red corpuscles in physiologic saline under the microscope? We regret to disillusion these gentlemen but the facts are against them, the red corpuscles are blue.

We, the undersigned, take our work as physicians very seriously. We have been working in the field of orgonomy and are aware of its significance and its importance for the future of medicine. We consider the discovery of the orgone energy among the greatest events of human history. Must humanity always first crucify its discoverers before it finally recognizes them? Must history always repeat itself?

We resent and consider it irresponsible when the *Journal of the American Medical Association* under the guise of exposing medical frauds, hinders and harms biophysical research instead of supporting it.

Cordially yours,

Elsworth F. Baker, M.D.	Meyer Silvert, M.D.
A. Allen Cott, M.D.	Richard Singer, M.D.
Albert I. Duvall, M.D.	Victor M. Sobey, M.D.
Philip Gold, M.D.	William F. Thorburn, D.O.
Sidney Handelman, M.D.	Oscar Tropp, M.D.
G. Ferrari Hardoy, M.D.	Simeon J. Tropp, M.D.
Emanuel Levine, M.D.	James A. Willie, M.D.
L. G. Pelletier, M.D.	Theodore P. Wolfe, M.D.
Chester M. Raphael, M.D.	

A Note on Resignation in Birds

I never get tired of walking along the edge of the water. It is never the same and one never knows what the ocean will leave behind. Here is a note on the subject of resignation in wild animals:

Having spent a good deal of time on the seashore, I have made the observation that sea gulls and loons are very shy birds and it is very difficult to approach them closely. They are wild and wary, especially the loon. However, before they die they become tame and lose their fear. A few days ago I came upon a loon sitting quietly near the shore. It was not in the least afraid of me as I approached it and showed no signs of anxiety. The loon had crawled

out of the surf, as I could see by the tracks on the sand, and was entirely unconcerned. It did not seem to mind it when I stroked its back and wings with a stick. It held its neck and head high, occasionally turning its head from side to side and blinking. This wild bird showed no sign of fear, only a resignation which had a majestic quality about it. Here on this deserted beach life was coming to an end. There was such an air of dignity about it that it made a very deep impression upon me.

The next morning I found it dead. It had moved a little further away from the water, just outside of the reach of high tide. I have made similar observations with sea gulls. A gull would suddenly appear on a beach; it would be entirely tame and would walk around like a pet bird—without fear, apparently incapable of flying any more. Then in a day or so it would be found dead. It is only since I have begun to understand the meaning of resignation in relation to dying in human beings that I now understand its deep biological significance so much better.

SIMEON J. TROPP, M.D.

THE PROBLEM FAMILY. *By* A. S. Neill, New York: Hermitage Press, 1949.

This is a tough book, and a tender one. "Neill writes to your guts, not to your head," said a friend of the author. Neill adds: "The compliment would fit Reich much more neatly." This is only partly true. Both Reich and Neill hit us hard in the solar plexus, and we need it; but both of them get our cortex whirling, too. And they do a great thing beyond this: they talk straight to our hearts.

To read this little book without being or becoming familiar with Reich's biological insight, his functional thinking and at least some of the scientific confirmations of both insight and exposition will affect many a reader as would picking up an angry porcupine. Noses are going to be pulled out from Neill's bristling pages full of quills to an accompaniment of outraged howling.

Imagine an orthodox psychoanalyst, for example, coming upon such a handful as this: "I used to think that Freudianism would lead the way to health. It stopped at talking and did not go on into action. Say what you like, cough up your complexes; but do not *do* what you like; do not live out your complexes, sublimate them . . . (A friend defined sublimation as getting excited over a woman's ankles and rushing off to paint the scullery door.) Freudianism adapted itself to life's self-castration; it was accepted because it was not a danger to self-hating society."

Or, picture one of the clergy scanning the pages for some juicy bit of pornography and coming to such sacrileges as: "You cannot have a god in heaven without having a minor god saying grace at breakfast, nor can you believe in religion and freedom at the same time. The terms are contradictory. No man can be free if he relies on an outside god, whether that god is a Hitler or the god of the churches. . . . All the crime in the world is taken as proof that man is a sinner, and the moralists are blind to the truth that it is their law of original sin that makes the crime. . . . The churches perpetuate the lie that man is born in sin and requires redemption. . . . Mysticism and

religion mean life is a failure; man alone is not good enough. . . . The perfection ideal is fatal to all children—we can teach them religion only after having castrated them, unmanned them forever."

Neill is not talking about religion as defined by Emerson, Whitman, Cardozo. He means ossified theology. When he speaks of god it is about the little men in their pulpits. I wish that he had quoted Reich's affirmation that: "If and when God represents nothing but the personification of the natural laws which govern man and make him part of the universal natural forces, then—and only then—can natural science and religion come to terms."

Communists will tighten jaws and grit teeth when they come across Neill's views: "Communism in its present form is not the solution for the sickness of humanity. Economic freedom and individual freedom should go together. Apparently in Russia they do not go together. . . . I find among the have-nots the same hatred of life that I find among the haves. The communists I meet are not a whit more free emotionally than are the Blimps of life. . . . Abolishing private property will not help humanity approve of private parts."

The powerdrunken capitalist is not neglected: "War No. 3 looms ahead because communism and capitalism cannot live together—deeply because communists and capitalists are men and women who have been reared to hate love and life. . . . If the capitalist and moralist are to be replaced by the bureaucrat, then authoritative society will continue. . . . The more people fear responsibility, the more bureaucracy will be required. . . . The family will adapt itself to its new master and duly suppress children to make them obedient servants of the State. . . . There is no freedom for humanity in that direction."

Listen for the indignant wail from headmaster or headmistress of some of our segregated monasteries and nunneries that call themselves boarding schools where, as Neill so tartly puts it: "Sex seeks homosex." The wailing may grow into a chorus of superintendents, principals, and boards of education. Let us hope so. The danger is that these big shots will have learned that the best way to promote an idea is to publicize it, and one way to kill it is to ignore it. Even teachers won't like some of the things Neill says: "Teachers have a low social status because they are not important, they deal with trifles . . . they pin their faith on the old men who rule youth by their insane examination systems. . . . It is tragic to see youth sacrificed on this antediluvian altar of misnamed education . . . to see little hypocrites coming off

the pedagogical travelling belt in their thousands . . . and it is queer that parents are content to have mass production of hypocrites and cringers. . . . Education is, or should be, to distinguish between aims that give joy and a sense of achievement and aims that mar character by trying to uplift it. . . . The function of a child is to live its own life, not the life that anxious parents think he should follow, nor the purpose of the educator who thinks he knows best what is best."

All this has been said before, the "educators" may shout, see John Dewey and Goodwin Watson and Francis Parker, et al. The roars of pain will come when Neill seems to forget his sportsmanship and hits them below the belt. Here, he is no respecter of anatomical topography in his fight for the rights of children. Let the blows fall where they may. "The battle for youth is one with gloves off. None of us can be neutral but must take one side or the other: authority or freedom, discipline or self-government."

Applause from the "progressive educators": but wait: what is coming? Just add "school" to where Neill says home and the "educator" will get the point—or rather, let's hope a few of them will!

> Home discipline is always the projection of self-hate . . . aims at castration in its widest sense, castration of life itself . . . discipline will save his children, thinks the dominating dad (teacher) because, having had his own inner will castrated in infancy, he has no inner faith in the child, hence, to him, the compulsion must come from discipline from the outside.

This is utter nonsense, says dad, or teacher. Neill suffers from sexomania and Reichophilia—what the hell does he mean by this castration stuff? He means that castration in this sense is the negation of life for the child on the part of his parents, his doctor, nurse, relatives, from the day he is born. It seems unbelievable to those of us who have come up a few steps from civilized barbarism, that Neill can quote from a recent booklet issued by a well-known hospital of a woman's medical college, saying: "Private parts should be kept scrupulously clean, to avoid discomfort, disease *and the formation of bad habits.*" Neill says a fact like this makes him despair of humanity, makes him feel like crying, "like kicking myself for being so long in realizing how much of the sickness of the world is due to doctors and moralists who damage the child long before the teacher has anything to do with him. . . .

That is why the atomic bomb is so sinister. It is under control of people who are anti-life (for what person whose arms were tied in the cradle is not anti-life?)."

Neill is not a biologist, but an educator whose biological hunches regarding early genital frustration as the prime cause of problem children, problem teachers, problem parents (see his earlier books) have been confirmed by his long experience. For scientific proof, he refers us to Reich's work and writings. Let us hope that the little volume will introduce a large number of unfossilized people, especially young people, to the greatest scientific discoveries of our generation—probably of any generation.

Neill doesn't stop with an indictment of a sick humanity. There has been plenty of that from Jeremiah through Freud and General Chisholm and the Pope. He insists, with Reich, that the hope for humanity lies in showing parents, especially new ones, young ones, that the health of the world depends on the biological, the genital health of babies, boys and girls and adolescents. He says:

I remain an optimist. I see a very minute fraction of children growing up in freedom and happiness, sincere, brave, lovable, in a world of hate. I believe this spirit of freedom will grow until man is as healthy and uninhibited as the lower animals are. It will take a long time . . . My life and work has been one of allowing the life force in children to have full play, fighting all the time against the dead hand of education . . . If the word happiness means anything it means an inner feeling of well-being, balance, a feeling of being pro-life, of being contented with life . . . Self-regulation is the royal road to happiness . . . Heterosexual play in childhood is the royal road to a healthy, balanced adult sex life . . . Childhood is playhood and any community system that ignores that is educating in the wrong way . . . Our aim should be to keep complexes from being formed by showing parents how complexes are made in the home.

Neill's formula for showing parents how to join in the prevention of forming complexes is very simple. It is so simple that it needs a whole book to explain it:

Being on the side of the child is giving love to the child, not obsessive love, not sentimental love, just behaving toward the child in such a way that *the child feels you love him.* It can be done. I have done it for thirty years or more and I am no genius. I am just an ordinary teacher, with faith in original goodness, and

an experience with hundreds of damaged victims of the wrong type of love . . . The balanced child accepts the voice of knowledge if there is love in the home . . . I ask myself: Is humanity worth saving? Is it worth while to write a book about children and parents? I answer YES. The love attitude to life is growing . . . The anti-life majority is not as compact as it was, say, twenty years ago. Unneurotic life is on the horizon, and if, by a miracle, atomic warfare does not come, freedom to live and love and work will triumph in the end. So that we must work on the assumption that life is to go on, for to fold our hands and wait for hate to destroy us all would be futile and treacherous to young humanity. The atomic men with their destructive power arising from dead matter are a great danger, but on the other hand we have Reich's discovery of living power in the orgone, pointing to a positive life and love and work and knowledge. . . . The race is between the believers in deadness and the believers in life. No man dare remain neutral. That will mean death. We must be on one side or the other. The death side gives us the problem child; the life side will give us the healthy child . . . Long after you and I are dead, youth will be free to love and live in its own way.

To me, THE PROBLEM FAMILY is a dramatic over-simplification of the core problem in education: how to understand and direct the Life force in ourselves, in our children. Whatever we call it, sex, genitality, orgone energy: what we parents and teachers do about it, or leave undone, or do wrongly, is vital to humanity. Our biological energy underlies all the osophies and ologies. Neill says he doesn't know much about most of them. That is fortunate, for no professor of an ology or an osophy would have given us a book carrying such a wallop.

A. E. HAMILTON

MAN FOR HIMSELF. *By* Erich Fromm. New York: J. J. Little & Ives Co., 1947.

Erich Fromm's relationship to sex-economy and orgonomy through the years has been an extremely ambiguous one. This has already been pointed out by Reich in THE MASS PSYCHOLOGY OF FASCISM (p. 187) where he mentions that Fromm, in a review of DER EINBRUCH DER SEXUALMORAL in the *Zeitschrift für Sozialforschung,* agreed with Reich's presentation of the relationship between sexual moralism and characterological serfdom, but that

he later in ESCAPE FROM FREEDOM took over the concept of the "fear of freedom" in the masses, without, however, also stating that *sexual suppression* is at the root of this helplessness. It has been further demonstrated and documented by Harry Obermayer in his review of Fromm's THE FEAR OF FREEDOM (1942).[1] One would not now review MAN FOR HIMSELF were it not for two facts: 1) by 1947, Fromm is influenced far more than ever by Reich, but does not mention him at all,[2] and 2) MAN FOR HIMSELF has attained an extraordinary success in academic circles, a success that depends in no small part upon his presentation of aspects of Reich's work in a diluted, socially acceptable way. It is therefore necessary to analyze MAN FOR HIMSELF in some detail.

One of the points Fromm emphasizes throughout his book is the lack of description in psychoanalytic thinking of the healthy personality. Fromm writes: "Freud and his followers have given a splendid analysis of the neurotic character. . . . But the character of the normal, mature healthy person has found scarcely any consideration. This character, called the genital character by Freud, has remained a rather vague and abstract character" (p. 83). Now it is a striking sin of omission that Fromm does not mention that this was precisely one of the big gaps in psychoanalysis which occupied Reich's attention over twenty years ago, and which has since been filled by him in large measure.[3] *Sticking with Freud's original emphasis on the sexual basis of character,* Reich, in DIE FUNKTION DES ORGASMUS (1927) and more completely in CHARACTERANALYSE (1933), clearly showed that what essentially distinguished the genital from the neurotic individual was his capacity for full release in the sexual embrace. Spontaneous love, work, immediate contact with nature and people, were seen as *inherent* parts of the genital person, based on his capacity to give himself over to the vegetative (later called "orgonotic") streamings and particularly to the acme of orgastic pleasure in love.

It is interesting and revealing to see how Fromm, who writes as though sex-economy and orgonomy do not exist, tries to fill this "gap." First, he minimizes the sexual basis; he gives no description of what healthy sexuality is save for saying that it is "rooted in abundance and freedom and is the

[1] *Cf. The International Journal of Sex-economy and Orgone Research* 4, 1945, 173ff.
[2] In the past, there was at least a mention of sex-economy.
[3] In the above quotation, Fromm also gives more to Freud than justly belongs to him. Freud wrote of a genital level of development, but the term "genital character" as well as its description belong to Reich.

expression of sensual and emotional productiveness," (p. 188) which does not take us very far; over twenty years after the formulation of the orgasm theory he does not see fit to mention it at all. For he says that his healthy, "productive character" connects not literally, but only "symbolically" with the genital character, since "the stage of sexual maturity is that in which man has the capacity of natural production; by the union of the sperm and the egg new life is produced" (p. 84). This is very safe indeed; what distinguishes the productive character is not orgastic potency but—symbolically—reproduction, and—more literally—production. The more Fromm turns away from the sexual basis of the healthy character, the more he must describe its attributes—productive work and love, spontaneity, "unfolding of potentialities," etc.—in terms of ethical *ideals* rather than as organic elements of a person who has full contact with his bio-energy. Instead of a concrete description of healthy functioning, sexual and otherwise, as found in Reich's work, one gets from Fromm only an elaborate description of "productiveness"; this, like his earlier (ESCAPE FROM FREEDOM) descriptions of "automatism" and "fear of freedom," is often excellent phenomenologically, but it is so vague that few could disagree with it. Witness:

> The productive orientation of personality refers to a fundamental attitude, a mode of relatedness in all realms of human experience. . . . Productiveness is man's ability to use his powers and to realize the potentialities inherent in man. If we say he must use his powers, we imply that he must be free and not dependent on someone who controls his powers. We imply, furthermore, that he is guided by reason. . . . Productiveness means that he experiences himself as the embodiment of his powers and as the "actor"; that he feels himself one with his powers and at the same time that they are not masked and alienated from him" (p. 84).

We see another example of Fromm's handling of orgonomy when he discusses Freud's "dualistic concept" (p. 213) which pitted *eros* against the death instinct. In his refutation of the death instinct theory, Fromm first distinguishes "irrational" or "character-conditioned" hatred, from "rational hate" which has "an important biological function" (p. 214ff.). Fromm does not mention that Reich has distinguished these two kinds of hatred in THE FUNCTION OF THE ORGASM (1942), where he also showed how gigantic a mistake psychoanalysis made when it indiscriminately lumped *aggression*

and *destruction* together. Fromm, continuing, next goes on to ask: "Is irrational hatred biologically given?" No, not as Freud saw it anyway. For:

> *It would seem that the degree of destructiveness is proportionate to the degree to which the unfolding of a person's capacities is blocked. . . . If life's tendency to grow, to be lived, is thwarted, the energy thus blocked undergoes a process of change and is transformed into life-destructive energy. Destructiveness is the outcome of unlived life. Those individual and social conditions which make for the blocking of life-furthering energy produce destructiveness which in turn is the source from which the various manifestations of evil spring* (pp. 216-217).

This is staggering. Fromm has taken over almost completely Reich's refutation of the concept of primary biological destructiveness in which he showed that irrational destructive impulses were due to frustration in general and sexual frustration in particular, that thus the basic conflict was not between *eros* and the death instinct, but *between need and the frustrating outer world* (*cf.* CHARACTER-ANALYSIS, 1949 ed., p. 295ff.). Even as early as 1927, Reich wrote: "The intensity of the destructive impulse depends on the state of sexual gratification and the strength of the somatic libido stasis . . ." (DIE FUNKTION DES ORGASMUS). Characteristically, Fromm in his almost photographic duplication of Reich's refutation has left out only one point: the importance of sexual frustration in determining sadistic destructiveness.

But that is not all. Fromm goes on to speak of two kinds of "potentialities": a life-affirmative "primary potentiality which is actualized if the proper conditions are present"; and a destructive "secondary potentiality, which is actualized if conditions are in contrast to existential needs" (p. 218). Again Fromm does not mention that Reich in THE SEXUAL REVOLUTION (1936) clearly distinguished between primary and secondary *drives* as Fromm does today, only Reich supplied a biological basis. It is symptomatic of the way Fromm operates that the word "drive" is transformed into the vaguer term "potentiality." And Fromm, in philosophic language, makes both the primary and the secondary potentialities "part of the nature of an organism" (p. 218); orgonomy, on the other hand, *shows specifically* how life-inimical social conditions *alter the structure of the individual* through the formation of a rigid character and muscular armor so that primary, social impulses, instead of flowing freely, are blocked and changed into destructive, antisocial ones.

In connection with this last point, it is a very curious fact that in spite of his emphasis on the need for a scientific theory of character and an understanding of human nature, Fromm does not mention at all Reich's discovery of the character and muscular armor, and the therapeutic techniques which he has evolved for its dissolution. Instead, he develops his own characterology which only succeeds in turning everything upside down by making character a determinant of sexuality rather than vice versa. His character types are amazingly superficial, e.g., his "receptive, exploitative, hoarding, and marketing orientations" (p. 62ff.). One can only say of them what Freud said of Adler's work: "A few of culture's harmonics in the symphony of life have sounded again while the daemonic forces of the instinct-melody have once more passed unheard."

But it is the distinction between "primary and secondary potentialities" and not his characterology which is central in Fromm's book. For the core of his "humanitarian ethics" is "not the repression of man's evilness (which is fostered by the crippling effect of the authoritarian spirit) but the productive use of men's inherent primary potentialities. . . . Virtue is proportional to the degree of productiveness a person has achieved. . . . If society is concerned with making people virtuous, it must be concerned with making them productive and hence with creating the conditions for the development of productiveness. The first and foremost of these conditions is . . . the unfolding and growth of every person" (p. 229).

How correct and how safe! For since Fromm believes that "Freud overvalued the significance of sexual satisfaction" (p. 219), he does not have to say *concretely* that society, if it wishes to get rid of secondary behavior and to lay the soil for the future harvest of "productiveness," must *affirm unequivocally and practically the sexual life of its children and adolescents.* Such a formulation would lose Fromm much of his popularity. For while no one takes exception to or feels offended by the advocacy of "the unfolding and growth of every person," very many become furious when it is stated practically in terms of the clear-cut affirmation of sexuality. Fromm appeals to the strong yearning in people for an optimistic, naturalistic view of life, without, however, making them face the anxiety-producing, but nonetheless chief ingredient of such an outlook if it is to be meaningful. Fromm remains the wise, harmonious and well-loved philosopher who does not come to grips with the most burning practical problem of the human species.

But he pays the inevitable price for the comfortableness of his position in

terms of the meagerness of his scientific accomplishment. By avoiding the concept of orgastic potency, he cannot reach, as he wishes to, a real description of the genital, mature person nor a non-relativistic, non-metaphysical criterion of health; by avoiding sexuality as the chief determinant of character, he cannot find his way, as Reich did, to the discovery of the character and muscular armor; by avoiding the role of sexual suppression he can make no thoroughgoing social criticism nor advance an unequivocal theory of education; by keeping his concept of "life energy" vague and unsexual, he cannot follow the logic that led to the discovery of the cosmic orgone energy. It is clear that the main problems Fromm raises concerning the healthy personality, a scientific theory of character, a naturalistic ethic, and "life energy," are solved in a genuine way not by him but by orgonomy. One must ask why Fromm does not mention this uncompromising scientific research and why he uses it himself only after straining out its biological, concrete, and revolutionary elements.

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